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Archives of

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Recorded Sound

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Vol. VIII

THE ANTIQUE PHONOGRAPH MONTHLY®

No. 2



The Johnson "Toy" Record

The First Commercial 2-sided Disc

by George Paul

THE ANTIQUE PHONOGRAPH MONTHLY® is published in ten issues per volume. It is mailed first-class to subscribers in the USA and Canada, and via surface or airmail to overseas. **APM** welcomes articles and news of interest to its readers, and offers its services to appropriate advertisers at reasonable rates. Please notify us promptly of any change in address to ensure receiving your copies on time.

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Allen Koenigsberg
502 East 17th Street
Brooklyn, NY 11226
(718) 941-6835

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DEAR APM:

Question: Even though I cleaned the feedscrew thoroughly on my Edison Home phonograph (with benzene and an old toothbrush), the half-nut is still not engaging it properly (it sometimes skips even though the tension spring is tight). Can you suggest a solution?

C.B., Los Angeles, CA

Answer: The old oil, dirt, graphite, dust, etc. can really clog the fine threads of an Edison feedscrew (100 per inch), especially on the Home, Triumph and Class M models. A solvent may not be enough to dislodge 75 years of neglect. Why not try a *brass* silk pin (not steel) and hold it at an angle directly on the feed-screw as it spins. Hold it so the feedscrew turns *toward* the pin. You will be surprised at the amount of “gunk” that comes out of the grooves. Do not use *steel* pins, screw drivers, or razor blades — only *brass* silk pins (available at any dry goods store). Then simply re-oil lightly. You may have to use 2 or 3 pins to finish the job correctly, but better to wear out the pins than risk damaging the feedscrew! □



De-bugging the Phonograph!



Some of our readers who own or operate computers may have come across an interesting etymology (e.g. T. R. Reid’s *The Chip*) which seems charming and attractive in its simplicity - namely that the term ‘debug’ developed in the 1940’s in reference to the Eniac Computer and the tendency of its many warm vacuum tubes to attract moths and other insects. Only when these were removed, the story goes, did the device work correctly. However, a much earlier reference, long before the computer, has linked this “new” term with the origins of the Edison phonograph!

We refer our readers to the British paper, *The Pall Mall Gazette*, for March 11, 1889, on page 1, col. 1: “Mr. Edison, I was informed, had been up the two previous nights discovering ‘a bug’ in his phonograph — an expression for solving a difficulty, and implying that some imaginary insect has secreted itself inside and is causing all the trouble.”

The article strongly implied that the insect was not real, and although **APM** has not seen many insects in phonographs, they have turned up inside the reproducers. The term ‘bug’ had a previous history in the field of agriculture, where it literally meant to remove insects from plants or trees, as early as 1869. But the *Pall Mall Gazette* article of 1889 on the phonograph is now the earliest known reference to finding ‘bugs’ in machinery. If anyone can find an earlier one, we would be glad to award him a 10-issue subscription to **APM**. □

The Johnson Toy Record - "And a Child Shall Lead Them"

George Paul

One of the enduring qualities of phonographic history is the inability of man to either recognize or predict the impact of phonographic developments at the time of their inception. Consider for a moment the furor inspired by Edison's tinfoil phonograph of 1877-78. Yet, despite its glowing prognostications, the device fell into obscurity two years later, never to re-emerge in that form. Conversely, the German toy firm of Kammer & Reinhardt marketed a novelty in 1889 which reproduced sound from a disc. Aside from a few titters of amusement, few believed it would ever surpass the modest claims made for it as "an excellent antidote to a rainy day in the nursery."

True to form, history repeated itself in 1900, once again in the form of a toy. The erstwhile supplier of Berliner Gramophones, Eldridge Johnson, had not been blind to the success of "cheap" talking machines which included a "Toy", selling for \$3.00 (Columbia's first disc graphophone). Johnson's hand-cranked machine was not a great deal different from the old Kammer & Reinhardt toy of eleven years earlier. Aside from its rarity today, what made the Johnson "Toy" special was what lay on its turntable. Included with each machine was a record containing six selections for children; three *on each side*. So it was that children of eighty-five years ago were the first to benefit from the world's first double-sided record sold to the public. (See APM, Vol. VII, no. 9).

That Johnson was capable of double-sided record production is further illustrated through even earlier test pressings. (See APM, Vol. III, No. 6). Why he chose to initiate such a momentous development in such an innocuous format is a mystery. Notwithstanding the dearth of serious music in Johnson's record catalogue — the Minstrel Series, Selections from "Patience", "Mikado", etc. — and the Alphabet Records would have been quite salable in double-sided form. Johnson was, of course, aware of this. In six months' time he had introduced wax-recorded discs, the paper label, and the double-sided record. Just on the horizon were the first 10-inch discs. Johnson was obviously not a man to pass up an opportunity. But the double-sided disc represented the potential sale of two single-sided discs.

Then, as now, sales were the bottom line of a business. The Johnson "Toy" Record was for only a limited market for a limited time.

The actual recording was made by William F. Hooley on Nov. 6, 1900 (marked on the record 11/7/00), and was available for at least a year, judging from surviving examples and the *Encyclopedic Discography of Victor Recordings*, by Moran and Fagan. It was stated in the latter that the master was returned to the factory on 6/17/02.

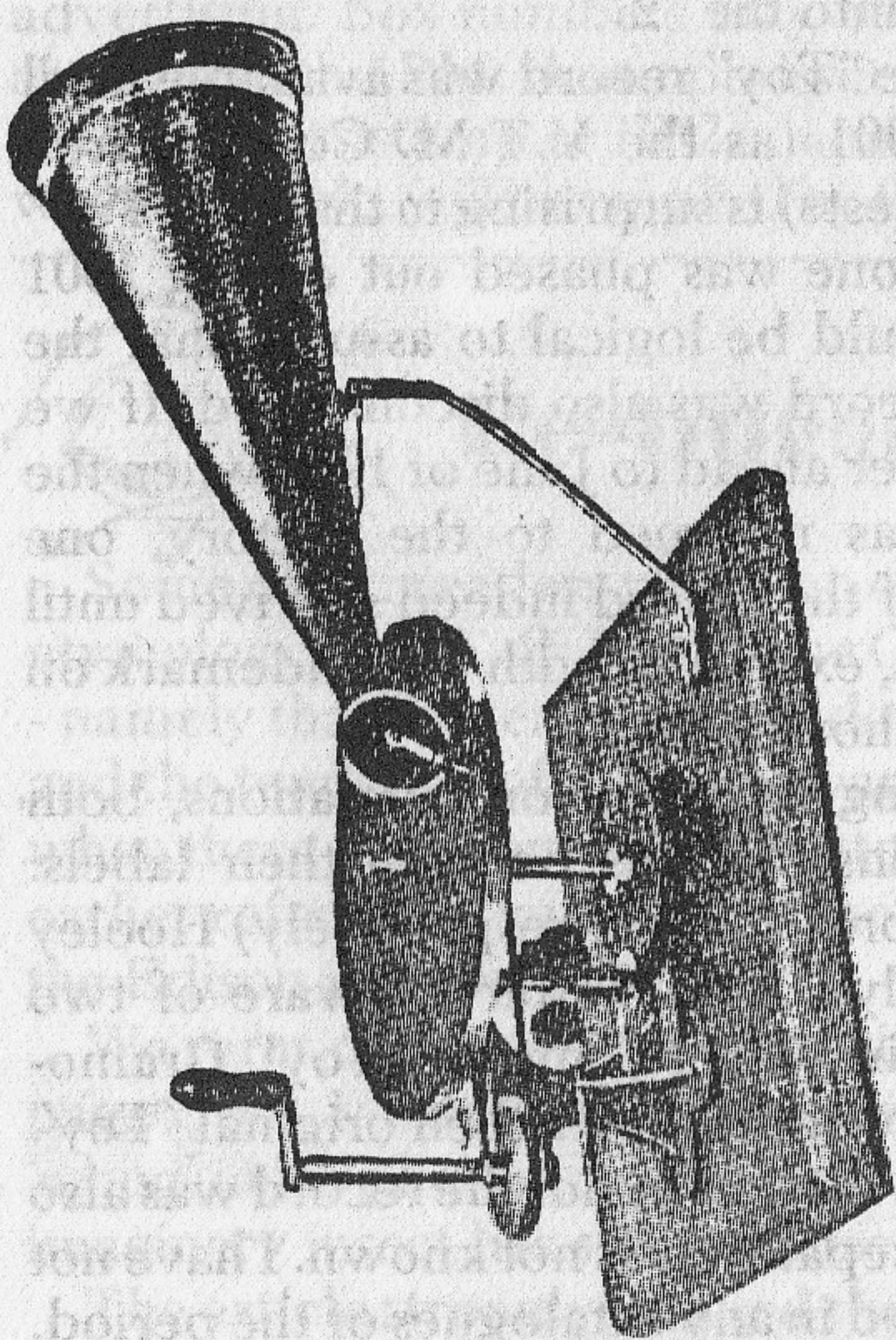
Two variations of the "Toy" Record are pictured here. The first, unfortunately drilled out to fit a Standard-type spindle, carries Johnson's Improved label on both sides (A-490; A-491). The second is something of an oddity in that it carries a Johnson Victor label on one side (A-490), and a V.T.M. Co. Victor Monarch label, which drops the A-prefix, on the other side (491). This side also seems to use a different 'take' than that found on Improved A-491. Played simultaneously, A-491 lags behind 491, and Hooley's timing is slightly different. The records themselves are marked differently on A-491 and 491. The most noticeable difference in the markings on 491 is that 492 was first written into the wax, then a "1" was forcefully dug into the "2".

That the "Toy" record was available at all in Oct. 1901 (as the V.T.M. Co. Monarch label suggests) is surprising in that the "Toy" Gramophone was phased out during 1901 and it would be logical to assume that the "Toy" Record was also discontinued. If we look further ahead to June of 1902 when the master was returned to the factory, one wonders if the record indeed survived until 1902. If so, examples with the trademark on the label should exist.

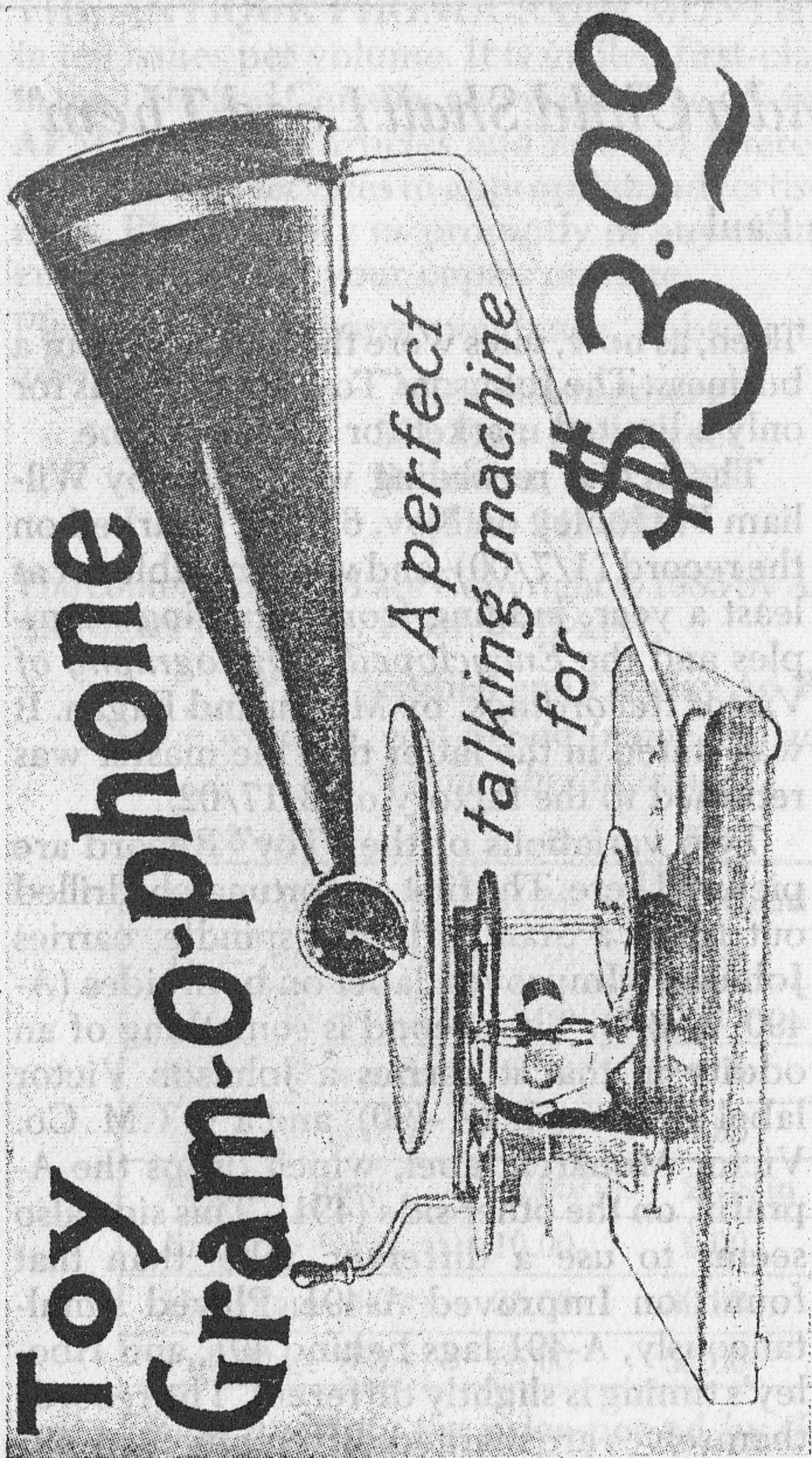
Returning to the record variations, both bear the inscriptions beneath their labels: "Toy Record No. 1/2 (respectively) Hooley and Family." This writer is aware of two instances in which Johnson "Toy" Gramophones were found with their original "Toy" Records. Whether or not the record was also available separately is not known. I have not seen it listed in any catalogues of the period.

The following is a transcript of this historic record:

A-490: "Now, dear children, Uncle Will will read to you about Old King Cole. Old King



The Consolidated **Toy Gramophone** had a flat Berliner-type winding crank and tubular support to the middle of the horn in the Fall of 1900. By Dec. 1900, the crank was the rod-type and the support was attached at the end of the horn. Note also the turntable rims on each.



Cole was a merry old soul, ha ha ha ha, ha, a merry old soul was he. He called for his pipe, and he called for his glass, and he called for his fiddlers three. Sing a song of sixpence, a bag full of rye, four and twenty blackbirds baked in a pie, when the pie was opened the birds began to sing, wasn't that a dainty dish to set before a King? The King was in his counting-house, counting out his money. The Queen was in the parlor, eating bread and honey. The maid was in the garden hanging out the clothes, by came a little bird and snapped off her nose, ha ha ha ha. Now, dear children, Uncle Harry will sing you a little song. (with piano) Little Bo Peep has lost her sheep and can't know where to find them. Leave them alone and they'll come home and carry their tails behind them. Little Bo Peep is fast asleep and dreamt she heard them bleating, but when she awoke she found it a joke for still they all were sleeping. Now children, listen to the band: (cornet & piano)."

A-491/491: "Now, children, Uncle Will will read to you Mother Goose rhymes. Quack quack quack quack quack. Goosey goosey gander, whither shall I wander? Upstairs or downstairs or in my lady's chamber? There I met an old man who would not say his prayers so I took him by the left leg and threw him down the stairs. Baaa, Baaa, black sheep, have you any wool? Yes sir, yes sir, three bags full. One for my master and one for my dame and one for the little boy that lives in our lane. Little Jackie Horner sat in a corner eating a Christmas pie. He put in his thumb and took out a plum and said 'What a good little boy am I'. Now children, Uncle Harry will sing you a nice little song. (with piano) London Bridge is falling down, falling down, falling down, London Bridge is falling down, my fair lady. Three blind mice, three blind mice, see how they run, see how they run. They all ran after the farmer's wife. She cut off their tails with a carving knife. Did ever you see such a sight in your life as three blind mice. Now children, listen to the band. (At a Georgia Camp Meeting)."

Who indeed, listening to these childish rhymes, could have realized that they were hearing the first of a "modern" breed of record which would re-emerge eight years later to become the recognized form of recorded sound and would endure to the present day? Certainly not the children for whom it was intended! □

[Of course, some purists would say that the single-sided record has come back after all, with the advent of the laser-read Compact Discs!]

Caruso and Bettini: The Eternal Youths

by Robert Feinstein



From the late 1880's through the early years of this century, Lieutenant Gianni Bettini recorded the voices of the world's greatest opera performers. Today, the cylinders and discs he produced are much sought after by modern collectors. Although Enrico Caruso's name is conspicuously absent from the Bettini catalogues, I often wondered if the famed tenor had ever recorded for him. Bettini had many close friendships with the stars of New York's Metropolitan Opera House, and this was especially so of those, who like himself were born in Italy.

I knew that by 1904 Caruso had signed an exclusive recording contract with the Victor Talking Machine Company. But the thought remained in my mind that Bettini may have recorded his voice before the contract became effective, or that perhaps Caruso cut non-commercial records for the Lieutenant's personal collection.

My question was answered several years ago when Mr. William R. Moran kindly provided me with a photocopy of a letter he had received from Bettini's son, the late Victor Bettini. Written on December 17, 1965, the slightly edited extract which follows confirmed that Caruso did indeed record for Lieutenant Bettini: "Caruso, who was a life-long friend of his, often came to his office and sang through his machine, and yet there is no evidence of such recordings. I used to have them in the unfortunately destroyed material stored in France."

What Victor Bettini referred to was the sad fact that his family had stored some of Lieutenant Bettini's documents, phonographs,

and recordings in a warehouse that was destroyed in a bombing raid during World War II. It is also of interest to note that additional Bettini memorabilia, possibly including Caruso recordings, was stolen from a Paris hotel suite by the Nazis during their occupation of that city. Perhaps these items have survived and will eventually come to the attention of collectors.

In a letter she wrote to me on November 5, 1980, Bettini's daughter, the late Consuelo Rolo, also mentioned that the two men were close friends. In March of 1982 (Madame Rolo died the following month), she sent me a letter which contained several photographs, as well as a negative of the sketch that appears on this page. The drawing is dated 1917, was penned in New York, and shows both Bettini and Caruso. Above the profiles appear the Italian words: "GLI ETERNI GIOVANI" (sic), which translated into English means "THE ETERNAL YOUTHS." The artist, whose signature appears beneath his self-portrait, was none other than Caruso himself! Caruso had a reputation as an accomplished caricaturist and at least one book of his portraits has recently been published.

The original of this drawing is, to my knowledge, now owned by Bettini's grandson, Ronald Rolo. It seems altogether fitting, though somewhat ironic, that while Bettini sought to preserve Caruso's voice for all eternity, it was Caruso who succeeded with Bettini's likeness.

NB: This is another APM exclusive as this sketch has never been published before. □



NEW VICTOR RECORD LABEL DISCOVERED

According to Fagan and Moran, in the *Encyclopedic Discography of Victor Recordings*, the first 10" records made by Eldridge Johnson were recorded on January 3, 1901, and most collectors know these as the familiar *Monarch Records*. Imagine our surprise recently when Mike Sherman of Dallas, Texas sent us the above photo of a 10" record without the Monarch label, but with the more descriptive (but less imaginative) one giving the record's diameter!

This particular title - "The Stars and Stripes Forever", played by the Metropolitan Orchestra (3014) - was recorded on Jan. 10, 1901, just a week after the very first ones by S. H. Dudley. The Metropolitan Orchestra recorded three selections that day. But the label gave us pause, and so APM went into its xerox file, and found the first introductory brochure for the new records — a flyer put out in Jan. 1901 by Hawthorne & Sheble, of 297 Broadway, NYC. The text of the flyer describes the new records as "Brand New - Just Out", and having *Enormous Volume - Perfect Quality - and Marvelous Results*. Under a cut of the record, the following words appear: *Monarch 10-inch Record, \$1.00 each, \$10.00 per doz.* But a closer look at the 'cut' itself reveals the same kind of label pictured here - "Victor Ten-Inch Record"!

A recent note from Mike reveals that his copy is not the only one: with the help of Wyn Mathias of the Library of Congress and the Rigler and Deutsch Index, six others have been located. Three (#3001, 3010, 3016) are in LC, one (#3015) is in the New York Public Library, and two others (#3005, 3009) are in a private collection.

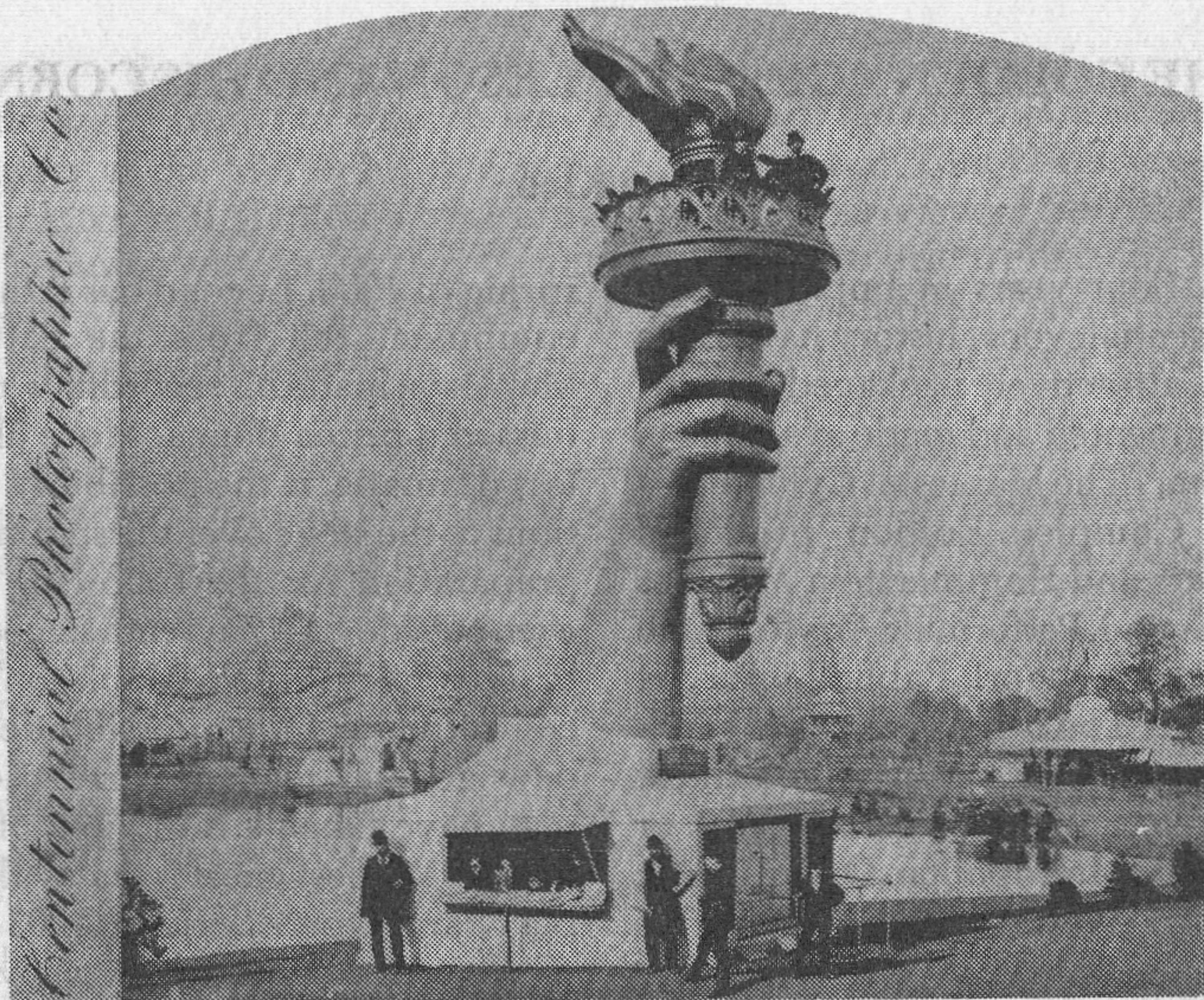
I now remember that when I received the xerox from Nipper authority Len Petts that the picture looked strange, and I wondered if the label shown in the ad ever made it to the records themselves. Now apparently,

we have the first evidence that the initial batch of Monarch Records were actually labelled as above, and only days or weeks later did the label actually match the machines for which they were intended - the front-mount Monarch Gram-o-phone with a 10" turntable and a 21" brass horn (which sold for \$40.00).

But the story is not complete. The Hawthorne & Sheble ad showed a ten-inch record and label with the title "The Stars and Stripes Forever" by Sousa's Band, but with the number 0228! This was clearly not a *Victor* number, but a *Berliner* one. A quick search in James Smart's *Sousa Band Discography* revealed that this particular title was recorded on April 11, 1900 for Berliner. But then an additional search revealed that this same record was shown in the 1900 (APM) Catalog of Eldridge Johnson's Consolidated Co. on page 3, but as an *Improved Record*. Jim Smart noted this on page 25 of his book, and surmised that Johnson actually released some Berliner records under his own name, but I do not know if any of these have turned up. And now we have the additional problem of having the same label section, with the number 0228, pictured on a Victor Ten-Inch Record made 'Exclusively by Eldridge R. Johnson'! Is it possible that the cut was simply being transferred in the catalog pages, and never appeared that way on the records themselves? After all, the picture sent in by Mike has the *new* numbering system for 10" records - 3014 - and not a Berliner number.

Once again the general point must be made: if an item is pictured in a catalog or flyer of the period, the odds are that the item actually existed. Whether this same general rule will extend to catalog numbers in a record-label cut remains to be seen.

Our thanks to Mike Sherman for sending in the photo and bringing this interesting record to the attention of our readers. □



The Phonograph and The Statue of Liberty

No doubt our readers have been wondering how we would connect the phonograph with the centennial of the Statue of Liberty (1886-1986). It took some doing but several hours of browsing in the APM Archives have produced results.

The first link was an original photographic stereo card produced in 1876 for the Philadelphia Centennial Exposition. Alert readers will recall that it was at this famous event, celebrating the U.S.'s 100th anniversary, that Alexander Graham Bell gave a public exhibit of his new telephone in June (see APM, Vol. II, no. 3, p. 10). It was also here that Bell personally met Rudolf Koenig, an early builder of phonautographs (the precursor of the phonograph). Bell always regretted not inventing the phonograph first, just as Edison missed getting the honors for the telephone.

But here also was another striking exhibit — the head and arm of the Statue of Liberty, not yet built in its entirety, but put on partial display by the Statue's *first* designer, Eugene Viollet-le-Duc. The head and arm would later travel to Paris for the 1878 Exhibition (at which Edison also exhibited his first phonograph), before finally returning to America for the completion of the Statue. Unfortunately, in the interim, Viollet-le-Duc died (in 1879), and the remainder of the statue had to be completed by Gustave Eiffel. But where in all of this, you ask, is the phonograph connection that I promised?

In a little known book on the life of Edison entitled *The Phonograph and Its Inventor, Thomas Alva Edison*, published in Boston by Gunn, Bliss & Co. in 1878, the author - Frederick J. Garbit - was so impressed with the new Colossus that he stepped into fantasy with the following words which close his book:

Negotiations are also pending, and will speedily be concluded, for the establishment of Aerophones, or Long-distance Phonographs, at every signal station and light-house on the oceans, seas and bays within the limits of the United States,—by means of which, the words of warning may be distinctly heard, far above the roar of winds and waves, for a distance of from four to eight miles.

Lastly, propositions have been made to construct a monster Disc (or rather series of Discs), to be placed in the interior of Bartholdi's colossal Statue of Liberty, now in course of erection at the mouth of New York Harbor,—the sounds from which may be heard, not only by all the foreign and other ships in the bay, but easily distinguished from one end of the Island of Manhattan (or New York City), to the other.

We feel assured that, after an unbiased and deliberate perusal of this brief but strictly truthful description of the Phonograph of the Future and the Phonograph of the Present, our readers will heartily and readily accord to it its rightful position as

THE TENTH WONDER OF THE WORLD!

FROM THE GOLDEN AGE... MAPLESON AND HIS CORNUCOPIA

Joe Klee

Here it is. Four years of important, no make that essential, vocal history have been firmly boxed, attractively packaged, authoritatively documented and made available in the new album, "The Mapleson Cylinders—1900-1904 — Complete Edition" produced by the Rodgers and Hammerstein Archives of Recorded Sound, Performing Arts Research Division of the New York Public Library at Lincoln Center. The 6-Lp package is available in the Lincoln Center Music Shop and at the Mid-Manhattan Library in New York or by mail from the Metropolitan Opera Guild, 1865 Broadway, New York, NY 10023. It's not inexpensive at \$100.00 but when one weighs the names and the voices it's a bargain nonetheless. I'm supposed to let you know that checks to The Metropolitan Opera Guild should be for \$103.50 to include U.S. Postage . . . \$108.00 from outside the U.S. New York residents should add appropriate sales tax. There are voices that are not represented elsewhere in the annals of vocal recording such as the fine Wagnerian tenor Georg Anthes, the soprano Lucienne Breval, Emilio de Marchi, the tenor who sang Cavaradossi at the premier performance of *Tosca*, soprano Milka Ternina and of course the idol of the pre-Caruso Metropolitan tenor Jean De Reszke. There are also singers who recorded prolifically such as Eames, Gadski, Homer, Journet, Melba, Nordica, Plancon, Schumann-Heink, Scotti, Sembrich and Suzanne Adams. Easily a good mix of the unobtainable and the unattainable.

I shouldn't need to repeat the Mapleson story. Anyone subscribing to APM probably knows it by heart. But in case you're a visitor to a subscriber's home and just happen to pick this up to read during an after dinner lull ... here goes — briefly. London born Lionel Mapleson was the librarian of the Metropolitan Opera. He purchased an Edison Home Phonograph and took it 'round to the Met just to have some fun with it. It was a lark to record Sembrich, Melba, the De Reszkes etc. and then watch their faces the following morning as he played back their voices to them in listening sessions in the librarian's office. The recording began in March of 1900 and halted abruptly in the

spring of 1903. Legend has it that a piece of equipment fell from the catwalk where Mapleson made his recordings and narrowly missed a prima donna. More likely, though less dramatic, is the possibility that renovations to the stage over the summer of 1903 in preparation for the following year's first-ever-outside-of—Bayreuth staged production of *Parsifal* usurped Mapleson's makeshift control room. Other possibilities are that the new general manager, Heinrich Conried, may have taken a dim view of Mapleson's hobby. My best guess is that with the Columbia Grand Opera Series in 1903 and Victor's subsequent series of domestically made celebrity recordings (beginning in 1903 with Zelig De Lussan and culminating in Feb. 1904 with the first Victor records by Enrico Caruso), the handwriting was on the wall and further recording efforts by Mapleson would have gotten into some very sticky relations with the Met management and the firms of Columbia and Victor as well as everyone's agents and lawyers.

After all, celebrity recording was nothing new. Cylinder recordings of Adelina Patti had been marketed as early as 1890 (see Julian Morton Moses: *Collectors' Guide to American Recordings*) and all the singers who were in the Columbia 1903 series had previously recorded for Mapleson. On Mapleson's plus side is the fact that most singers seemed more comfortable singing on stage to a live audience rather than in a cold recording studio consciously singing into the recording horn and the fact that the Met Orchestra (a superb instrument even then) was most assuredly better accompaniment than Charles Prince's mediocre piano playing on the 1903 Columbias. On Mapleson's minus side is the fact that his cylinders have not stood the test of time and the ravages of repeated playing with a 'rusty nail' (as David Hall once said) as well as the Columbia disks, although it is clear from those cylinders which *were* well preserved and little played that Mapleson's sonic excellence was well above that of the 1903 Columbias. Those cylinders which have been played to death and are therefore barely audible at this juncture are, of course, those we most

want to hear — those singers who did not record otherwise. Jean De Reszke was a popular singer at the Met in his day and a legend thereafter, so if Mapleson were to ask a visitor to his home what singer they'd enjoy hearing on the phonograph, De Reszke must have surely been among the most popular. Added to this are the snaps and crackles and pops and out and out cracks which come from time, temperature and inner stress so that one can be amazed that so much of this collection survived at all.

Yes, Mapleson could have taken more precautions in storing his treasures, but I wonder just how seriously he took the historical implications of his hobby. Had he realized that 80 years after he ceased his recording activities historians would be laboring to restore this material to its pristine state (a physical impossibility but a lofty goal anyway), he not only would have stored the cylinders in such a way as to better protect them but he would have been more careful to properly label everything with the date, the performers and exactly what was on the cylinder. Also he was in the habit of shaving down (thereby erasing) his cylinders, so much has been lost to the use-it-over process. In some cases, the shaving was not properly done and musical information can be heard in the background of some of the recordings of subsequent material. I wonder if, to Mapleson, the voices of Melba, Sembrich and the De Reszkes were not approached with the same type of family-album attitude as the Mapleson children talking about walking on the Brooklyn Bridge! It is to the credit of producers Tom Owen and David Hamilton that every bit of salvageable wax has been transferred to these disks. If it would play ... it was included. Thus, while we are stuck with some unidentifiable mysteries that might have been better left untransferred, we also have a fragment of the "Prize Song" from *Meistersinger* which may just be sung by Alois Burgstaller who sang the title role in the Met's history making *Parsifal* thereby incurring the wrath of the Wagner family and being temporarily banned from Bayreuth.

The 72-page illustrated book which accompanies the records is an excellent research tool in itself. David Hall gives an historical introduction to the Mapleson cylinders. John Stratton covers each selection separately in a survey called "What Can We Hear" which

comments on the performance and the condition of the material, a general idea of what to listen for. Tom Owen contributes a technician's ear view of how the transfers from cylinder to disk were made ... the problems and the solutions. David Hall offers suggestions on listening to these experimental recordings. Producers David Hamilton and Tom Owen supply their own notes. Robert Tuggle contributes thumbnail biographies of all singers on the records. Appended to each biography is a list of the selections by side number and track number on which that selection may be heard. David Hamilton's program notes include the name of the selection, the opera from which it comes, the composer's name, identification of the audible singers and the conductor and the date along with the source of this information or a question mark if it is a matter of conjecture, a brief history of the opera of the Met, a libretto, whenever possible, in the language sung on the recording and an understandable translation into 20th-century English. This section also includes photos galore, not just of the artist involved but of the "snake" scrolled Metropolitan Opera Program of the evening which was sometimes affixed to the cylinder container. I certainly wish I could have attended the performance of *Siegfried* with Ternina, Fritz Scheff, Schumann-Heink and both of the De Reszkes ... but alas, I hadn't been born yet.

Appendixed to the booklet as a whole is a cut-by-cut listing of what is on these 12 Lp sides, including a list of previous issues, where applicable, and timings. I wish that the timings and John Stratton's "What Can We Hear" observations on the cylinders had been listed with David Hamilton's program notes. It would have saved a lot of leafing back and forth through the book, but that's a small gripe in an undertaking of this magnitude. A second appendix details the "lost cylinders" and a third gives a selected bibliography.

NOW ... a few personal observations of my own about the music, the singers and the recordings. While individual voices may not come through distinctly at all times, Mapleson's set-up was at its best in the big concerted numbers with chorus and orchestra massed together. There is much of that here in "The Soldiers' Chorus" from *Faust*, much of *Aida* and the music dramas of Richard

Wagner. "The Duel Scene" from *Faust* clearly demonstrates that by reducing the recording speed to 117.30 rpm, Mapleson could get nearly three minutes of playing time onto a 'two-minute' cylinder with no great loss in fidelity. All the singers who recorded for Columbia in 1903 (especially Suzanne Adams and Edouard De Reszke) sound better on the Mapleson cylinders than they did on Columbia. Probably for the reasons cited above ... live stage performance and the presence of an orchestra. Not too much of Jean De Reszke's voice is easily decipherable although his most clearly audible moments are thankfully in *Siegfried* and *Lohengrin*. Even from this scant evidence one can tell that Jean De Reszke must have been a fine Wagner singer. I would not use the word "heldentenor" to describe his voice. He approached Wagner's music, as did Pertile and several others, as a bel canto singer and it worked. This is probably close to the way Caruso sang Wagner early in his South American career. Another singer that I'm glad to have a chance to hear is Georg Anthes, a fine German heldentenor who never recorded commercially. The 1900 to 1904 period was certainly one which could be classified as a golden age but with a strong superiority among the members of the German wing. That would soon change with the arrival of Caruso, Gatti-Casazza, Toscanini and others. Such excellence in Wagner singing was not to be heard at the Met again until the days of Flagstad, Melchior and Schorr. The stars must have been in the proper orbit when Mapleson recorded Emma Eames, Emilio de Marchi and Antonio Scotti in excerpts from Puccini's *Tosca*. Taken as a series, this group from *Tosca* hit the horn better than any other opera. And, finally, what a wonder it is to have as much as we have of "Brunnhilde's Immolation Scene" from *Die Gotterdammerung* sung by Lillian Nordica — another whose studio disks never came up to her performances here.

When William Seltsam transferred selected Mapleson cylinders to Lp in the 1950s for his IRCC label, he had the following printed in large letters on the outer sleeve: "THIS RECORD IS NEITHER STEREO NOR HIGH FIDELITY." True as that may be, as long as we approach the Mapleson cylinders with full knowledge of what they are, what they contain, what we can listen to and what is inaudible ... they furnish a rare glimpse

into the Metropolitan Opera of the turn of the century. Surface noise, cracks, pops, skips, running starts and stops and distortion notwithstanding, they are a valuable aid to our experience and our understanding of this bygone era.

My personal way of listening to these recordings was to first play through the set (three or four sides at a sitting) without any attempt to follow the notes or the libretti. Then after setting the matter aside for awhile I attempted a straight-through listening aided by David Hamilton's liner notes. It is not a practice I would recommend although I did make it through side nine before weariness (it was nearly 1 am) and a headache from prolonged exposure to the surface noise set in. After calling it a night I was able to come back and finish off the remaining three sides the next morning with no difficulty whatsoever. David Hall suggests listening through earphones. I attempted this briefly but found it uncomfortable and confining. Until someone invents Walkman sized phones that I can plug into my home stereo and with enough extension cord that I don't have to sit right over my equipment, I think I'll continue to use my speakers. I even experimented with turning up the sound on my stereo — which is in my bedroom — loud enough that I could hear the music in the living room of my apartment. Much to my surprise the space added to the feeling of comfortable ambient sound in those selections which were not totally obliterated by surface noise.

Much gratitude is due David Hall, Tom Owen, David Hamilton and the others who've worked on this project. Like Mapleson they have preserved many fine voices for later generations. What with the ever improving state of the art and developing laser technology we may at some future date come even closer to actually hearing the voice of Jean De Reszke and everyone associated with the project can take pride in their contributed share should that goal be reached.

I keep turning with relish to the photo of Mapleson standing in front of his equipment with his finger raised to his lips as though to shush an errant noisemaker. In this picture I can also feel that Mapleson is saying to us and to our children and our children's children ... 'listen to these wonderful voices I have captured for you with my phonograph.' Thank you, Mr. Mapleson ... your horn floweth over. □

TWELVE EDISON RECORDS

BY WILLIAM H. TAFT

WILLIAM H. TAFT, Republican candidate for President, has made twelve Edison Records. The Records consist of the most striking portions of his Speech of Acceptance, which was delivered at Cincinnati, July 28th.

As Mr. Taft says, the Records give his "personal views on the leading political questions." And, we may add that they do this in a wonderfully lucid and concise manner.

Mr. Taft used great care in selecting the matter that was to go on the Records and together with the head of our Recording Department, devoted a large part of two days making them at the Virginia Hot Springs.

As a result they are splendidly recorded in Mr. Taft's most amiable voice and do full justice to the distinguished Ohioan's oratorical powers.

Now, for the first time, one can introduce the rival candidates for the Presidency in one's own home, can listen to their political views, expressed in their real voices, and make comparisons.

The NATIONAL PHONOGRAPH COMPANY is proud of having introduced this epoch-making novelty. We are proud that of all talking machines, the Edison was the first choice of both candidates for reaching the American public.

EDISON DEALERS! The Taft Records, coming right after the Bryan Records, present you with a talking point that should sweep all before it. Make the most of this golden opportunity to sell Edison Phonographs and Records.

The demand for the Taft Records is certain to be enormous. We earnestly urge Edison Jobbers and Dealers to coöperate with us by making their first orders large enough to cover their requirements up to Election Day, Nov. 3rd. We shall do our utmost to fill all orders, but the time until then is very brief and the trade should see to it that they do not lose sales of either machines or Records by running short of the Taft Records.

THE Taft Records will be ready for shipment from Orange about August 20th. For want of time samples will not be sent to Jobbers.

Jobbers' stock orders will be shipped as fast as possible after August 20th, beginning with those received from Jobbers in the far West. Jobbers located a considerable distance from the factory are urged to place their orders by **return** mail. Care will be taken to make shipments at one time to all Jobbers in the same city and shipments will be made to distant points first. Special supplements will be shipped with Records to all Jobbers who request a supply. State quantity required.

Dealers are urged to place orders with Jobbers **at once** to insure prompt shipment when Jobbers' stock is received.

NATIONAL PHONOGRAPH CO.,

ORANGE, N. J.

Form 1406 D

Edison could move quickly: These records were recorded on August 3, 1908 and reached the market less than 3 weeks later. See the interesting article in **EPM**, Vol. VI, (Sept. 1908), p. 4.

Advance List of 12 Edison Records

by William H. Taft

9996 Foreign Missions

Mr. Taft's views on the importance of foreign missions are here crystallized into a model sermonette. As the representative of this country, Mr. Taft spent much time in the Orient and had an unusual opportunity for studying his subject at close range. "It was not until then," says he, "that I realized the immense importance of foreign missions to the spread of civilization." This Record will probably stand as the ablest and most impartial exposition of this great subject that has ever been made.

9997 Irish Humor

This delightful talk on an every-day subject is certain to be very popular. It is of the after-dinner type, at which Mr. Taft has no superior, and is delivered in his most affable voice. "A sense of humor," says the speaker, "is like the bumpers in a solid train; like the air cushion of a modern field gun—it saves the jolt; it takes the recoil." He then repeats an apt and beautiful quotation from John Boyle O'Reilly and another from Kipling's poem, "An American." This Record will always be a great seller irrespective of Mr. Taft's political prominence.

9998 Republican and Democratic Treatment of Trusts

On the day after Mr. Taft delivered his powerful "Speech of Acceptance" the whole country was aroused by the newspaper reports of his remarkable allusion to the Trusts. The gist of those remarks is given in this Record. "Unlawful trusts should be restrained with all the efficiency of injunctive progress. And the persons engaged in maintaining them should be punished with all the severity of criminal prosecution in order that the methods pursued in the operation of business shall be brought within the law. This is the republican view," exclaims Mr. Taft, and the exact tones of his voice are reproduced so perfectly true to life, the effect is the same as if the Presidential candidate stood before us.

9999 The Rights of Labor

A great battle is now being fought by the leading political parties on the labor question. Mr. Bryan's Edison Record on this subject led all of his other Records in sales. Now we have the chance to compare Messrs. Taft and Bryan's personal views on this engrossing subject. Mr. Taft's compelling argument in favor of labor unions is one that will find an enthusiastic echo in the heart of every union man. This Record will be a sensational seller.

10,000 Unlawful Trusts

So important does Mr. Taft consider this subject that he decided to discuss it in a special Record. He rises to heights of true eloquence in denouncing monopolies that seek to control the market, raise prices and drive out competition. At the same time he makes it quite plain that legitimate business organization is needed to make possible reasonable prices and to promote prosperity.

10,001 Function of Next Administration

One of the most engaging subjects Mr. Taft could have chosen. He pays a glowing tribute to the high standards of business operation forced upon the corporations and large business firms by President Roosevelt. He recites the most important ones and says, "The chief function of the next administration in my judgment, is to complete and perfect the machinery by which these high standards of Roosevelt may be maintained, by which law-breakers may be restrained and punished, but which shall operate with sufficient accuracy and dispatch as to interfere with legitimate business as little as possible."

10,002 Roosevelt Policies

The mere mention of this title is sufficient to arouse universal curiosity. Everyone has decided views on the Roosevelt policies. Mr. Taft has been closer to President Roosevelt perhaps than anyone else. But many may not have guessed how deep seated and strong is his admiration of the man and his principles. Mr. Taft vividly pictures the conditions which necessitated the reforms advocated by President Roosevelt, and says, "The man who formulated the expression of the public conscience and who led the movement for popular reform was Theodore Roosevelt. He laid down the doctrine that the rich violator of the law should be as amenable to restraint and punishment as the offender without wealth and without influence." This speech is an oratorical gem.

10,003 The Philippines

Without question Mr. Taft is better qualified to inform us about the Philippines than any other American. He was sent there by the U. S. Government at the most critical time in the Islands' history—just after the Spanish war—and was largely instrumental in establishing law and order out of chaos. He tells just what has already been accomplished there and asserts his belief that the Islands should be made independent when the people are able to govern themselves. This he thinks will take two generations. A splendid peroration is concluded with these ringing words, "It would be cowardly to lay down the burden until our purpose is accomplished."

10,004 Enforced Insurance of Bank Deposits

This is the great national political question brought up by the recent business disturbance. It will be highly interesting to compare Messrs. Taft and Bryan's Records on this subject. Mr. Taft opposes in his most vigorous fashion the democratic idea of government guaranty of bank deposits. "The idea is wholly impracticable," he says, "unless it is to be accompanied by a revolution in our banking system. If the proposal were adopted as proposed, it would break the whole banking system down in ruins." His closing remarks make a powerful plea for the regular government Postal Savings banks.

10,005 Jury Trial in Contempt Cases

Another opportunity for comparing the private views of Messrs. Taft and Bryan on a great political issue. Mr. Bryan discusses jury trial in his Record on "The Labor Question." Here are samples of the "hot shot" with which Mr. Taft assails his opponent's position. "Under the provision of the democratic platform a recalcitrant witness, who refuses to obey a subpoena, may insist upon a jury trial before the court determines that he received the subpoena. A citizen, summoned as a juror, and refusing to obey the writ, when brought into court, must be tried by another jury to determine if he received the summons. * * * Never in the history of the country has such an insidious attack been made upon the judicial system."

10,006 The Farmer and the Republican Party

This Record will make a powerful special appeal to those who live in the country districts. Mr. Taft enters fully into those subjects that are of first importance to every farmer, such as restraint of excessive railroad rates, enforcement of the pure food law, scientific agriculture, and increasing the comforts of country life by the extension of the rural free delivery and building of good country roads, more and more at the public expense, and less at that of the abutting property owner. No farmer or suburbanite, who is interested in these matters can afford to forego hearing Mr. Taft's personal word on the subject.

10,007 Rights and Progress of the Negro

While the south is the center of interest on the negro question, still it is becoming more than ever a matter of national concern. If anything, Mr. Taft is more vehement in declaring his position on this question than on any other. Alluding to the declaration of the Republican party in favor of the 13th, 14th, and 15th amendments, and justice to all men without regard to race or color, Mr. Taft says, "It is needless to state that I stand with my party squarely on that plank of the platform."

Neal's Antiques

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Phone: 609-971-9368

Phonograph Parts, Supplies, & Accessories

Parts List — \$2.00 ppd. Re-issue of Edison Parts Catalog - \$3.75 ppd.

Complete Machine Shop to make parts that are not available today!

NOTICE

The next **Tri-State Music Collectibles Show** Sun. **Mar. 2, 1986**, at the Quality Inn, Sports Complex, NJ, 11 am - 5 pm. This is *the* show to buy & sell, and meet other collectors! Write P.O. Box 76, Livingston, NJ 07039, or call Bob Barlow at **(201) 994-0294** or 533-1991.

Next **Automated Music Shows**: Sun., April 27, 1986 & Sun., Sept. 21, 1986 at Best Western Coachman Inn, Exit 136 Garden State Pkwy, Cranford, NJ. Phonos, Music Boxes, etc. (8am - 4 pm). Lyn Bilton, Box 25007, Chicago, IL 60625. Or (312) 677-7455. \$2 with this ad.

RESEARCH IN PROGRESS

Researching cylinder discography for rags, coon songs, cakewalks, minstrel shows, etc. Looking for listings from the smaller cylinder record companies (already have Edison, Columbia, Lambert, Indestructible, and Everlasting). Xeroxes fine. Will share results when book is published. Galen Wilkes, 14027 Oxnard St., #31, Van Nuys, CA 91401.

See Our Latest Book List!

PHONOGRAPHS FOR SALE

5" Edison Concert Phono, w/ Mod. D reproducer, Music Master oak horn & orig. cylinder record repeater. Rare, \$2950. Excellent cylinders, 78's, LP's; Other phonos and horns. J. Johnson, 1033 S. Campbell, Casa Grande, AZ 85222. (VIII-2)

Edison, Columbia, Victor, etc. Phonos For Sale. Parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. (VIII-3)

PHONOGRAPHS FOR SALE

Mills Ferris Wheel Juke Box, \$950; Victor Orthophonic 10-50, \$950; Victor VTLA, \$550; Vicente Llinares 6-tune Street Organ on cart, \$750; Pathe "Art" model leather horn electric phonograph, \$500; many floor model phonographs for sale. Charles D. Rakes, P. O. Box 445, Bentonville, AR 72712. Phone: 501-273-5340. (VIII-2)

Columbia BF "Peerless" lyric reproducer \$625. Victor III with black morning glory horn \$675. Both original & complete. Zonophone 'Parlor' model, some repro parts, no horn, \$550. Shipping extra. Paul Goldberg, Chalet Apts. A-8, Smyrna, TN 37167. Or (615) 355-1965. (VIII-2)

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, **V.R.P.S.**, P.O. Box 165345, Irving, TX 75016. (TF)

Zonophone Reproducers for front-mount 'closed-face' Reproducers made by a Zonophone enthusiast. Nickel plated steel. Look, play like the original. Will also work on Berliner phonos. Comes complete and ready for your machine. \$135 plus UPS. Exact replacement needle bar, \$35. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. (VIII-5)

Amberola 1B in excellent cond. with all original parts. Plays well, mahogany cabinet needs refinishing - \$1500. Will ship anywhere in the US free. Tom Hawthorn (408) 449-8583 eve's or leave message. (VIII-2)

PHONOGRAPHS FOR SALE

Wear With Pride!

Phonograph Lapel Pins. Quality workmanship of gold & enamel. Two types available: Vic III with brass & black horn or Edison Standard with cygnet horn, only \$8.50 ea. Liz Grubb, 1412 W. Walnut Ave., Lompoc, CA (805) 736-8118. (VIII-9)

PHONO MUSIC SHOW!

Cranford, NJ 1986 Show Dates: Sunday, **April 27**, and Sun. **Sept. 21**. Largest show and sale of vintage phonographs, music boxes and automated instruments in the Eastern U.S. One day only, at the very accessible Best Western Coachman Inn, adjacent Exit 136, Garden State Pkwy (No early buyer's fee). Our fall event saw dealers attending from as far as Iowa and Missouri, and 100's of buyers driving in from as far as California!. Admission with this ad, only \$2. Your name and address will bring a copy of our free newsletter, Noteworthy News, with interesting features about the hobby and descriptive of the show. For further information, contact **Lynn Bilton**, Box 25007, Chicago, IL 60625, or (312) 677-7455.

Edison machine (ser. #103214) and 17 cylinders; 1 unrelated horn; Sonora phono (45" high); 300 pop singles, 78 rpm; 130 classical singles (all in albums); 60 classical albums. Itemized list available for SASE. H. Moore, 6 Everett Rd., Carmel, NY 10512. (VIII-3)

Interesting group of Victrola-type machines: Edison S-19, Victor Longplay with radio (1931?), Brunswick Panatrope, Vic XI, Aeolian Vocalion, Edison C-250 Lab Model, etc. Reasonable if you pick up. Allen Koenigsberg, 502 East 17 St., Brooklyn, NY 11226. Or (718) 941-6835.

PHONOGRAPHS FOR SALE

Edison Gem, Type C, 2&4 orig. conversion, with C & N reproducers, large carriage & adapter, orig. 19" Gem horn, conversion kit box & instructions, \$550. Timothy Goon, 15660 Cumberland St., Riverview, MI 48192. Or (313) 282-8768. (VIII-2)

Considering the sale of an early phonograph, mechanical music machine, music box or accessory?

DOYLE'S ANNUAL MUSIC AUCTION, DIRECTED BY GLENN KRAMER

will showcase your single piece or entire collection before thousands of qualified buyers and distinguished dealers! Send for consignment information **TODAY!!** April 26, 1986. Ramada Inn, Newburgh, NY. 40-page illustrated catalogs mailed April 2nd, \$6 with results. Absentee bids accepted. **DOYLE AUCTIONEERS**, 137 Osborne Hill, Fishkill, NY 12524. Or (914) 896-9492/896-6390.

PHONOGRAPHS WANTED

Phonograph Collectors are invited to join the California Antique Phonograph Society (**CAPS**), and may send \$10. for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. C.A.P.S., P. O. Box 67, Duarte, CA 91010.

Receive "In the Groove", along with other benefits from the Michigan Antique Phonograph Society (**MAPS**). \$10 a year gives you full membership and 12 issues of the Newsletter. You will get to know collectors all over the U.S. Free classified ads available to members. Join now or send SASE for more info. MAPS, 2609 Devonshire, Lansing, MI 48910. (TF)

PHONOGRAPHS WANTED

Would like to correspond with owners of mahogany-cased Victor V's or obtain literature/catalogs on same. Also want to buy mahogany-cased Edison Gem or Fire-side. Ken Blazier, 2937 Elda St., Duarte, CA 91010. (VIII-5)

Need Business Phonograph Info. Desire all available information on all models of Edison, and on Columbia machines using wax cylinders or discs, 1888-1972. Also want information on corporate structures and key personnel over these years. Send to Fred MacFee, 13761 Joyce Dr., Largo, FL 33540. (VIII-2)

Electric Phonolamp from 1920's in very good condition. Send photo and price. Limited to 350 mile radius from New York City. All letters will be answered. Daniel Kerrigan, Twin Lakes Road, So. Salem, NY 10590. Or (914) 763-8626. (VIII-2)

New collector requests to be put on mailing lists. Marvin Gordon, 8513 Algon Ave., Philadelphia, PA 19152.

Wanted: Cases for Columbia Coin-op machines. Sam Sheena, Days: (516) 334-5959, eve's (516) 626-1209. Or write to Sam Sheena, 534 Main St., Westbury, NY 11590.

Wanted: Aretino, Standard, Harmony, United, Busy Bee literature, accessories and unusual machines by these makers. State model no., cond., and asking price. Neil Maken, Box 6773 Huntington Beach, CA 92615. Or (714) 963-2474. (VIII-2)

HELP: I NEED PARTS!

Wanted: Wooden horns for Victor, Edison or "off-brands". Also would like to purchase cylinder cabinets, any condition. Mike Patella, 14790 SW 14 Str., Davie, FL 33325. Or (305) 473-8641. (VIII-7)

HELP: I NEED PARTS!

Wooden cygnet horn for Triumph (oak or mahogany). Also #10 or #11 original Edison cygnet metal horns and cranes. David Cosmo, Box 522, Somers, NY 10589.

Need correct pick-up arm for Columbia-Kolster Model 930 Vivatone phono of ca. 1928. John Semmens, P.O. Box 15, East Melbourne, 3002, Victoria, Australia.

Need lever only for Vic. V shut-off mechanism (part #65WN in APM Manual). Buy or trade. Help! Lee Roselle, 70 Reymont, Rye, NY 10583.

All original Victor black-brass bell horn in fine condition for a Victor III. Larry Dunn, 228 Castilian Ave., Thousand Oaks, CA 91320.

Wanted: Mahogany cross-banded veneer horn for Victor VI. Also crank & escutcheon (with screws) for Victor II-VI. Steven Fish, Koburger Str. 11, 1000 - Berlin 62, W. Germany.

For Victor Credenza: gold plated crank escutcheon plate, motor board knobs, and the four screws which are used to bolt the air dashpots to the motor board. **Memory Machines**, c/o Kurt Nauck, 2509 Rice Blvd., Houston, TX 77005. Or (713) 975-6627 or 522-5399. (VIII-2)

Motor portion only for Edison Class M electric phonograph. Will buy or trade. **APM Archives**, 502 E. 17th St., Brooklyn, NY 11226.

Berliner strap-type reproducer and Berliner gramophone with crank coming horizontally out of the rear of the cabinet. Has bent tubular support arm and horn with red stripes. No exposed spring housing. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. Or (702) 747-1439 days (10am best). (VIII-2)

HELP: I NEED PARTS!

Wanted: sign for floor model Regina Hexaphone, frame or insert. Will buy or trade. Aaron Cramer, Box 537, Brooklyn, NY 11229. Or (718) 332-3330. (VIII-2)

RECORDS FOR SALE

World's finest collection. Vocal and instrumental 78 records, LP books on music, programmes, record catalogs, autographed photographs. Catalogs available on request. **Colon Records, S.R.L.**, 33 Orientales 955/57, 1236 Buenos Aires, Argentina. (VIII-2)

We sell Classical, vocal, opera, piano, violin 78's and LPs. Books on singers and record catalogs before 1930. For free lists, write: Arthur Knight, 128 Fifth St., Providence, RI 02906. (VIII-6)

Send SASE for latest 6-page list of fascinating, entertaining and historical tape-cassettes. Top quality recordings from the past and the present, sure to please. Write: **Merritt Sound Recording**, 223 Grimsby Road, Buffalo, NY 14223. Or (716) 877-6151.

78 Collectors - Attention! Largest collection of 78's ever offered. 1000's — all types & labels. Request catalog. **Memory Lane Records**, 2305 Hungary Rd., Richmond, VA 23228. (TF)

GILMORE'S BAND LIVES AGAIN!

A fantastic collection of Gilmore's Band recordings from Dec. 1891 to 1905. 25 Selections on cassette tape for only \$6.95 ppd. Features the only two known recordings of his band prior to his death in 1892. Don't miss this one! Historical notes included. Order from **Olden Year Musical Museum**, Box 3442, Arlington, TX 76010. Or 214-298-5587. (VIII-2)

RECORDS FOR SALE

Pink Lambert #935 "Jerry Murphy" by Collins & Harlan; BA #4125 "Ragtime at Punkin Center"; BA #4277 "U.J. Takes the Census". Also Blue Amberols #5062, 5067, 5078, 5096, 5101, 5122, 5131, 5314, 5367, 5582. Would like to trade above as one lot toward black and pink Lambert records. Make offers, please. Arthur Tate, Box 378, 6th Area Support Group, APO New York 09154. (VIII-2)

I am planning to run an extraordinary auction sometime in February or March. There will be some beautiful mint cylinders of every kind as well as 78's, Diamond Discs, boks, etc. Who knows what else? It will be worth your time to send for the list. Most of the things in the auction are from my own collection. SASE to **Bill Eigenfeld**, 388 Ave. X, Brooklyn, NY 11223. Or 718-645-9415. (VIII-2)

Cylinders! UJ, Vaudeville, Minstrel, Comic, and Music, 2&4 Min. for sale in price list (over 25 UJ alone!). Don't miss this one - first come - first served! Send large SASE to: **Norm Vogel**, 233 Maple Ave., S. Bound Brook, NJ 08880. (VIII-3)

Send for free classical 78 record auction list offering TOP CONDITION Victor, Columbia, Pathe & Edison Diamond Discs. **DISCOPHILE**, P.O. Box 410239, Dept. A, San Francisco, CA 94141-0239. (VIII-5)

Cylinder records sold, bought, traded. 2 stamps for priced lists. Ron Kramer, 131 N. Shore Dr., Syracuse, IN 46567. (VIII-3)

Auctions: 78 rpm only, 1900-1940. Popular, Jazz, Classical. No minimums, loads of collectibles. D. Reiss, 3920 Eve Dr., Seaford, NY 11783.

RECORDS FOR SALE

RECORD FINDER

P.O. Box 1047
Glen Allen, VA 23060

Announces their giant 78rpm record auction. Over 10,000 pieces offered. Also regular monthly sales reaching over 40,000 collectors. If you are not on our mailing list, drop us a line. Let us know your interests, and receive a free sample copy of *The Record Finder*. Annual sub., still only \$10. We also carry complete line of accessories, sleeves, plastics, storage boxes, mailers, record cleaning equipment, etc. Send for our free catalog.

78's: First offering. Mostly pre-1935. Several categories. \$1 minimums. Leander Smith, Rt. 1, Box 18, Aldrich, MO 65601. (VIII-2)

Record Auction, quality cylinders. 5000 series, brown wax, Uncle Josh, operatic, etc. SASE. Arthur Wohl, 101 Clark St., #3K, Brooklyn, NY 11201. (VIII-2)

About 75 Hungarian Records for sale, double-sided 78's, Columbias, Victors, etc. About 50 years old. M. De Puy, 190 Greenpoint Ave., Brooklyn, NY 11202. Or (718) 383-2746.

RECORDS WANTED

Want Ethel Merman 78's, on Victor and Brunswick; and Decca 27654: "The World is Your Balloon." S. Koenig, 1298 Wickapecko Dr., Ocean, NJ 07712. (VIII-1)

Columbia 4562, *Loo-Loo (Hit the Deck)*, Tresmand, London, 1927. Ralph Reithner, 22449 Cupertino Rd., #B105, Cupertino, CA 95014, USA (VIII-2)

Al Jolson on *Little Wonder* records. "Back to Carolina", etc. Richard P. de Fabio, 1946 St. Francis Ave., Niles, OH 44446. (VIII-9)

RECORDS WANTED

Want to buy **military and concertband** records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. **Frederick P. Williams**, 8313 Shawnee St., Philadelphia, PA 19118. (VIII-2)

Standard Model A disc records wanted. Send list and prices to: Roger Geyer, 503 Hofnagle St., Philadelphia, PA 19111. (VIII-2)

Carlos Gardel and Glenn Miller on 78 rpm records. Clara Koser, 2681 W. 2nd St., Brooklyn, NY 11223.

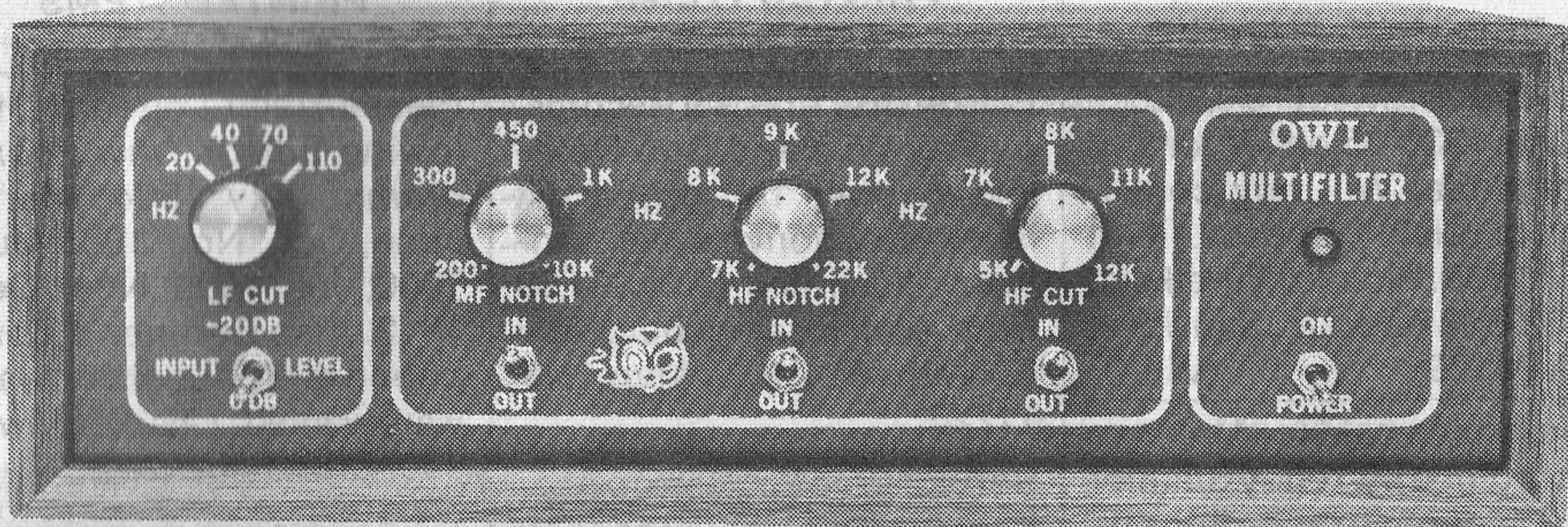
Want Bell 1048, *Susan Slept Here/Hold My Hand*, RKO, 1954; Decca F-7574, *I Can't Love You Anymore*, Bebe Daniels. Ralph Reithner, 22449 Cupertino Rd., #B105, Cupertino, CA 95014. (VIII-2)

Edison needle-cut, LP, Xmas Greetings; Victor picture records, program transcriptions, 14-inch; Columbia 20th century, 14-inch; Busy Bee cylinders; Duplex; strange hill-and-dale; double/triple track; All personality records. Send lists, price, cond. to: **RARE SWARF**, c/o Moore, 2117 Banks, Houston, TX 77098.

Interested in buying cylinder records. Toby Goodman, 41 East Ave., Westerly, RI 02891.

Willard Robison - piano & vocal only. J.C. Flipper - Brunswicks. Charlie Palloy - Crowns. Send list, state cond. & price. Joe Lauro, 148 Sullivan St. #18, New York, NY 10012. (VIII-3)

Want to buy Lambert cylinders, pink or black, give titles, condition, and prices. Have Blue Amberols, U.J., and 5000 series BA's for trade. Arthur Tate, Box 378, 6th Area Support Group, APO New York 09154. (VIII-2)



The **Owl MULTIFILTER** is a system of active notch filters designed to aid in removing unwanted frequencies or noise from program material. Each notch filter can be precisely tuned to the frequency to be removed and selectively switched in or out. The high frequency cut filter is a very effective 18dB/octave sloping filter. The **Owl MULTIFILTER** is designed as a stand alone unit or (ideally) may be used in conjunction with the Owl 1 Restoration Module pre-amplifier.

OWL MULTIFILTER SPECIFICATIONS

GAIN	0 dB (Unity Gain) - 20dB	MID FILTER NOTCH	Variable 200Hz - 10kHz
FREQUENCY RESPONSE	$\pm 1/4$ dB 20Hz to 20kHz	HIGH FILTER NOTCH	40dB notch depth minimum
DISTORTION	Less than 0.1%THD	HIGH FREQUENCY CUT	Variable 4.5kHz to 12kHz
HUM AND NOISE	85dB below 10VU	POWER REQUIREMENTS	12 VAC at 70 MA (supplied)
MAXIMUM INPUT	5 Volts (=/- 14VU), 0.5 Volts 20dB gain	DIMENSIONS	4" H, 11.5" W, 5" D.
INPUT IMPEDANCE	10k (both inputs)	WEIGHT	Approx. 4 lbs.
OUTPUT IMPEDANCE	1k (both outputs)	CONNECTORS	RCA phono, 2 in - 2 out
MAXIMUM OUTPUT VOLTAGE	5 volts into 10k load 3 volts into 1k load	USA/UPS	3.5 mm jack for power supply
FILTERS:			\$195.00 + 5.00 shipping
LOW END CUT	20Hz, 40Hz, 70Hz, 110Hz Rumble filtering 14dB per octave		

Included: Multifilter, power supply, connector cable. **Warranty:** 1 year to original purchaser. Prices & specifications subject to change without notice.

Item(s)	Price	S/H
___ OWL 1 Mono Restoration Module	@ \$300.00	+ \$ 6.00
___ OWL 78 Cartridge Kit (w/ 3 styli)	@ \$160.00	+ \$ 2.00
___ OWL Cylinder Reproducer Kit	@ \$290.00	+ \$ 5.00
___ OWL MULTIFILTER	@ \$195.00	+ \$ 5.00
___ Extra Styli, state sizes ___ x ___; ___ x ___	@ \$ 60.00	+ \$ 2.00

NY State Residents
add local tax

☐ Check enclosed (no C.O.D.'s please). ☐ Charge to: ☐ Visa ☐ MasterCard
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PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold & traded. Please write to **Tim Brooks**, 84-22M 264th St., Floral Park, NY 11001.

Wanted: pre-1930 record and phonograph catalogs, particularly "off" brands. Also magazine ads for records and machines. Donald Collins, jr., 15 Green Acre Dr., Salem, NH 03079.

PRINTED ITEMS WANTED

Please Help! I need the following Edison *New Phonograms*: July 1904; March, June, Oct., Nov. 1905; June 1906; July 1909; Nov., Dec., 1912. Also Berliner & Zonophone reproducer and hardware wanted. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. (VIII-4)

Book wanted: *Edison Blue Amberol Recordings, 1912-1914*, by Ron Dethlefsen. Will pay \$50. for good copy. **Larry Dunn**, 228 Castillian Ave., Thousand Oaks, CA 91320. (VIII-3)

ITEMS FOR TRADE

Does anyone have an ARETINO disc machine for sale or trade? John A. Juday, P.O. Box 62, Soap Lake, WA 98851. Or 509-246-1627.

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Floral Park, NY 11001
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1910 - 1929



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MISCELLANEOUS WANTED

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Gramophone needle tins wanted, particularly American Columbias. Many British & foreign for sale at \$2, \$3. incl. HMV, Songsters, Columbia. Details: R. Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. (VIII-6)

Operatic memorabilia wanted! 1880 to 1925: Programmes, photographs, autograph material, books, magazines. **Caruso** and **Farrar** a special interest. Albert M. Bary, Garden Ct. Apts. D-411, NE corner 47th & Pine Sts., Philadelphia, PA 19143. (VIII-3)

Wanted to buy cylinder record case or cabinet for cylinder records. Tell condition & price. Ron Miller, P.O. Box 435, Bagley, MN 56621.

Send names (address & zip) and your wants, for sales and auctions, all types records, memorabilia, ragtime, Edisonia, piano rolls, to **Nostalgia**, Dept AK, Regina Pl. & Harriet Dr., Whippany, NJ 07981-1906. Seeking videos of same categories, also radio, early TV, esp. Arthur Godfrey.

PHONOGRAPH SHOPS

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